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Nº 115.

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FOR THE

INTERMEDIATE GRADES

ADAPTED, EDITED AND ARRANGED

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BY

CHARLES DENNÉE

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Allegro

FRANK LYNES

3 *f* *simile*

+) Also practise as follows: $\text{♩} \text{♩} \text{♩} = \text{♩} \text{♩} \text{♩} = \text{♩} \text{♩} \text{♩}$ etc.

Allegro moderato (♩)

N. Von WILM

4 *f*

++) Also $\text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩}$

+) Apply suggestions for № 3

BERNHARD WOLFF

++) Also practise with R.H., using 1st, 4th and 5th fingers; also both hands in unison.

Allegro vivace

PAUL WACHS

7

+) *f*

mf

cresc.

f

Ped. *

+) Also apply rhythms of № 3

Vivace

A. BIEHL

8

++) *f*

f

Ped. *


++) Also apply rhythms of № 4

Allegro ♩ = 126.

9

+) *p*

J. RAFF

[†]) This study will gain in value by repeating the entire 8 measures 8^{va} without pausing at the double bar. After which reverse the notation from R.H. to L.H. thus — 

10



Allegro risoluto

A. BIEHL

10

Allegro risoluto

A. BIEHL

††) Also  = 

11 Allegretto $\text{♩} = 50$

+) *p*

+) Transpose to C#

CHARLES DENNÉE

12 Allegro vivace

++) *p*

legato

++) Transpose to E and D

Allegro vivace.

N. Von WILM

13

*) *p legato*

*) Transpose to F#

Allegretto $\text{♩} = 120$

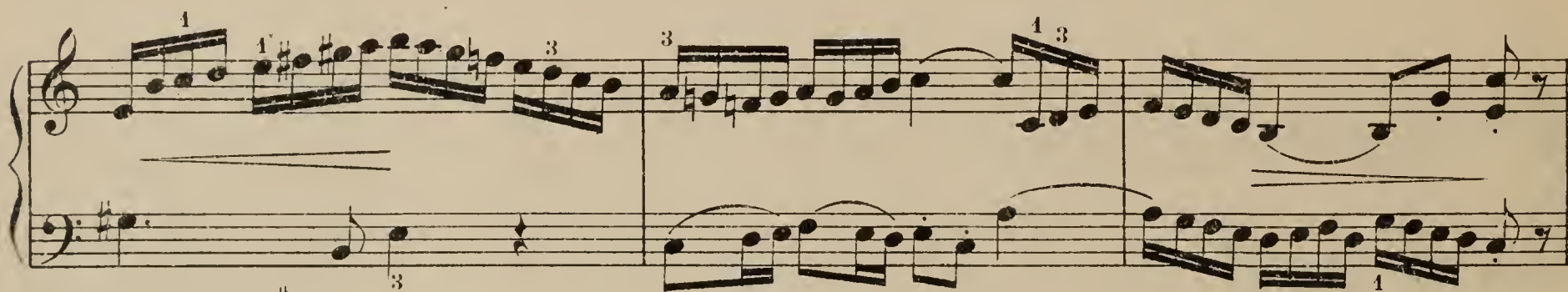
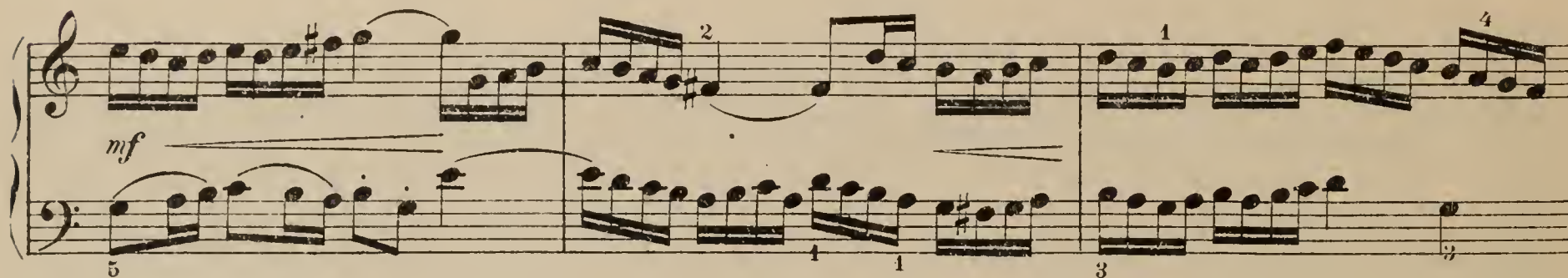
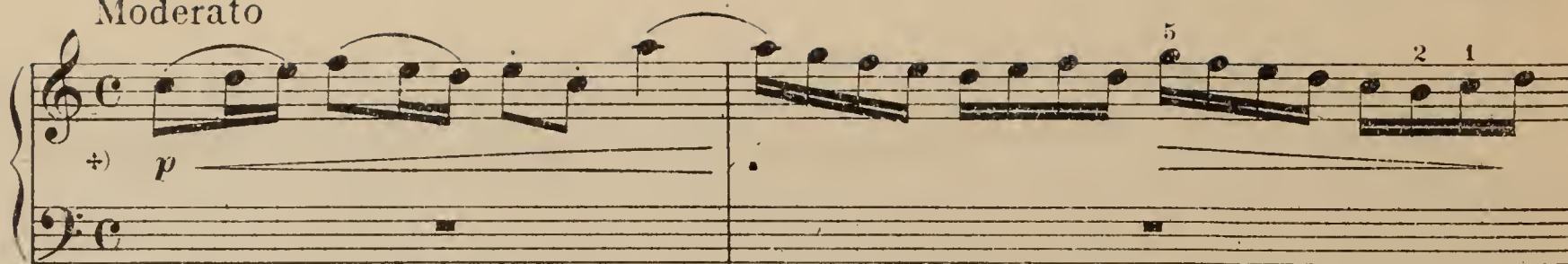
MOZART

14

p

Moderato

15

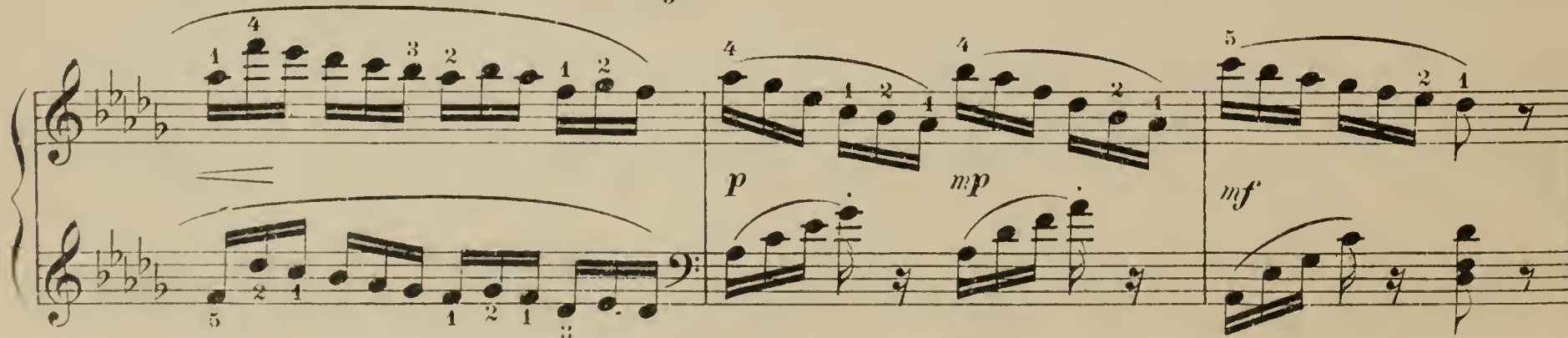
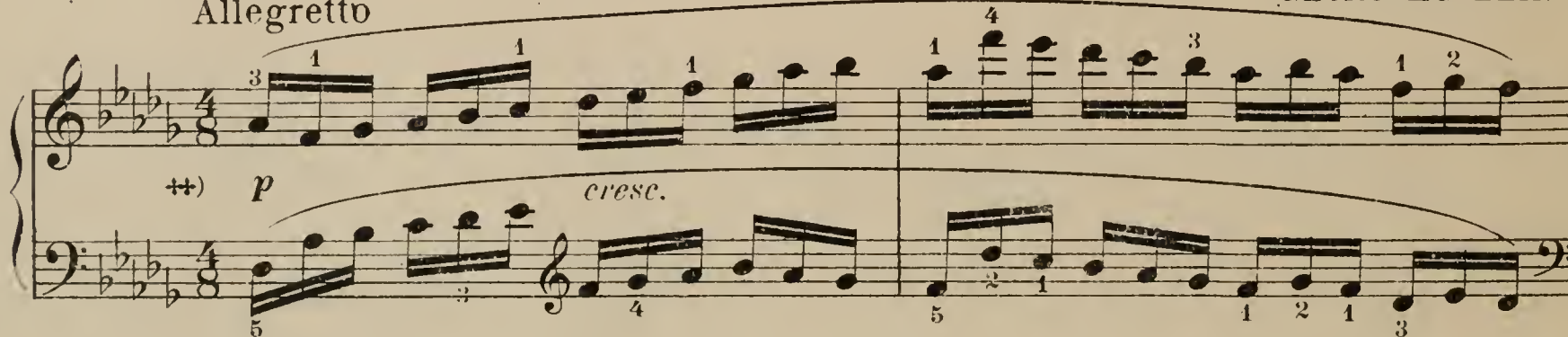


+) Transpose to C#

GEORG EGGELING

Allegretto

16



++) Practise in various rhythms and combinations of legato and staccato.

RICHARD HOFFMANN

Allegretto ma non troppo

17

17

mf

cresc.

Allegretto

HUGO REINHOLD

18

18

p

Allegro

MOZART

19

19 *f*

cresc.

Allegro

BEETHOVEN

20

20 *mf* *legato*

p

+) Practise both ways of phrasing R. H.

A P.S. 10011-41

H. MAYLATH

+) Practise in G major, also practise staccato and

J. BRANDTS BUYS

++) Transpose to C#

Moderato con espressione

CRAMER

25

*)

p

poco piu f

ten.

dimin.

pp

CHARLES DENNÉE
(After Czerny)

Allegro moderato

26

++)

p

cres.

f

++) Also transpose to B major.

Andante ma non troppo

M. WALLENSTEIN

27

27

p

mf

dim e rit.

Allegro con fuoco

JOS. CHWATAL

28

28

f

sf

J. RAFF

Allegro

29

+) Doubling the trill group, thus,  will add to the technical value of this study.

Allegro con fuoco

STEPÁN ESIPOFF

30

31

legato sempre

+)

Ped. * *Ped.* * *Ped.* *

simile

Ped. *

+) Transpose to other keys.

Allegro risoluto

GEORG EGGELING

32

f ben legato.

++) Also practise in C# major, c# minor and c minor and various rhythms etc., as in Studies 1, 2 and 3.

The musical score for "The Bird Song" is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four. Fingerings are indicated by numbers 1 through 5 above or below the notes. A large slur covers the first two measures of the piece. The score concludes with a final measure containing a quarter rest and a fermata.

33

Vivace

CZERNY

p

cresc.

The image shows a musical score for a piano introduction. It consists of two staves, a treble staff and a bass staff, both in 2/4 time. The key signature has two sharps (F# and C#). The treble staff begins with a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. A dynamic marking of *f* (forte) is present. The bass staff begins with a bass clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. A dynamic marking of *f* (forte) is present. The score is written in a style typical of early 20th-century musical notation.

34

Allegro moderato

E. GRENZEBACH

ff

5 1 2 4

5 1 2 3

1 2 4

1 2 4

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second measure contains 'The Rose Tree', and the third measure contains 'The Rose Tree'. The melody is simple and catchy, typical of a folk song.

Allegretto

35

+) *cresc. molto*

+) Practise legato, staccato, and both combined. Transpose to other keys.

Allegro molto con spirito $\text{♩} = 120$

36

ff sf mf cresc. - - - cen -

- - - do -

Allegro vivace ♩ = 120 - 132

A. SCHMOLL

37

p

mf

p

Allegro assai

J. B. CRAMER

38

mf

f

+) See note № 32

Allegro energico

C. KREBS

39

39

f

R.H.

L.H.

ff

Allegro M.M. ♩ = 80

C. KREBS

40

40

p

cresc.

cresc.

p

2.P.S. 10011-41 +) This study should also be practised repeating each measure several times; also in various rhythms.

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with fingerings 2, 3, 5, 4, 2, 1, and 1, 3. The bass line consists of eighth notes. Dynamics: *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with fingerings 1, 3, and 2, 3, 4, 5, 4, 3, 1, 3. The bass line consists of eighth notes. Dynamics: *p* (piano) and *cresc.* (crescendo).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with fingerings 2, 3, 5, 2, 1, and 3, 1. The bass line consists of eighth notes with fingerings 5, 3, 1. Dynamics: *p* (piano) and *cresc.* (crescendo).

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with fingerings 1, 2, 3, 5, 4, 3, 1, 3, and 5, 3, 2, 1, 2, 1. The bass line consists of eighth notes with fingerings 5, 3, 2, 1, 2, 1. Dynamics: *p* (piano) and *cresc.* (crescendo).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with fingerings 2, 1, 2, 3, 3, 1, 4, 1, 3, 2, 3, 5. The bass line consists of eighth notes with fingerings 4, 2, 5, 3, 3, 1, 2, 5, 4, 3, 1. Dynamics: *p* (piano), *molto - - - cres - - -*, and *cen -*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with fingerings 1, 3, 1, 4, 5, 1, and *sfz* (sforzando). The bass line consists of eighth notes with fingerings 1, 3, 1, 4, 5, 1. Dynamics: *- do* and *sfz*.

Allegro giusto

OVE CHRISTENSEN

41

L.H.

Allegro non troppo

HABERBIER

42

*legatissimo**mp**con espressione*

Allegro moderato

CRAMER

43

mf *p* *f* *mf*

dim. *cresc.*

+ *tr*

Allegretto

LOESCHORN

44

p

Allegro

45

f

5 legato

più cresc.

ff

ff sempre

sfz

5 sva bassa

A. SCHMOLL

Allegro scherzando

46

p

cresc.

mf

Musical score for "The Merry Widow" by Franz Lehár, Act II, Scene 1. The score is in G major and 2/4 time. It features a piano introduction with a treble and bass staff. The bass line is marked *p* and *cresc.* and includes a *Ped.* marking. The treble line has various ornaments and fingerings. The score is divided into two systems, each with a repeat sign at the end.

47

Allegro moderato

p

HASERT

The image shows a musical score for 'The Bird Song' by Robert Schumann, Op. 10, No. 1. The score is in G major and 2/4 time. It features a treble and bass staff. The bass staff has a continuous eighth-note accompaniment pattern. The treble staff has a melody with a long note at the end of the first phrase. The score is marked with a piano (p) dynamic.

Presto

48

+) *f* *legato*

Measures 48-52 of Czerny's exercise. The piece is in 6/8 time and marked Presto. The notation includes numerous sixteenth-note runs and triplets. Fingerings are indicated by numbers 1-4. Accents (>) are placed over many notes. The key signature has one sharp (F#).

+) Transpose to C# and B major, using same fingering.

Allegro vivace $\text{♩} = 108$

HANS HARTHAN

49

pp

Measures 49-53 of Hans Hartman's exercise. The piece is in 6/8 time and marked Allegro vivace. The notation includes rapid sixteenth-note passages and chords. Fingerings are indicated by numbers 1-5. Accents (>) and a 'dolce' marking are present. The key signature has three sharps (F#, C#, G#).

+) Allegro molto

FR. BRAUER

50

+) Practise in C major at first.

Allegretto

RUDOLF VIOLE

51

senza Ped.

rinf.

cres - cen - do

rinf.

f

Allegro comodo

KÖHLER

52

ff *legato*

Musical score for exercise 52 by Köhler, Allegro comodo, 4/4 time. The score consists of four systems of grand staves. The first system is marked *ff* and *legato*. The second system continues the piece. The third system is marked *p* and *cresc.*. The fourth system is marked *ff* and features a trill in the right hand. The piece concludes with a final chord.

Allegro assai

CHARLES DENNÉE

53

*p**sf**sf**mf**sf*

Musical score for exercise 53 by Charles Dennée, Allegro assai, 2/4 time. The score consists of two systems of grand staves. The first system is marked *p* and *sf*. The second system is marked *mf* and *sf*. The piece features a trill in the right hand and a final chord.

Musical score for "The Bird Song" (Der Vogelsong) from "The Song of the Birds" (Die Vögel) by Franz Schubert. The score is in G major (one sharp) and 3/4 time. It features a treble and bass staff. The treble staff has a piano (*p*) dynamic and a forte (*sf*) dynamic. The bass staff has a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

Musical score for "The Merry Widow" by Franz Lehár, Act II, Scene 1. The score is in 2/4 time, key of D major, and features a piano (p) and forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes a repeat sign and a fermata over the final measure.

H A S E R T

Maestoso

54

[illegible][illegible]

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. It consists of two staves: a piano (p) part on the left and a violin (v) part on the right. The piano part is written in treble clef with a key signature of two sharps (F# and C#). The violin part is also in treble clef with the same key signature. The score is divided into two measures by a double bar line. The first measure contains a piano introduction marked 'cresc.' (crescendo). The second measure begins with a forte 'f' dynamic. The piano part includes various fingering numbers (1-5) and articulation marks. The violin part features a complex melodic line with many slurs and fingering numbers. The page is numbered '1' in the bottom right corner.

Allegro ♩ = 144

CH. MAYER

55

p leggiero

(rinf.)

(rinf.)

pp

+) The lower fingering should also be practised.

Allegro agitato

CRAMER

56

*mf**sfz**sfz**sfz**sfz**dim.*

cresc.

f *p*

++) Practise also as follows etc.

57

Con moto e grazioso

A. CHAUVET

p

35

Allegro vivace

V. LACHNER

58

✧ This study and the one following may be combined into one.

Adapted from V. LACHNER

Allegro vivace

59

(D. C. if combined with № 58)

Allegro

JENSEN

60

Led. *

CZERNY

61

Vivace ♩ = 100

61

Vivace ♩ = 100

p

legato

cresc.

f

62

Tempo giusto

HASERT

62

Tempo giusto

p

+) Transpose to C#

A.P.S. 10011-41

ROB. SCHWALM

Allegro vivace

63

f staccato

Exercise 63 by Rob. Schwalm, Allegro vivace, *f staccato*. The score consists of three systems of piano music. Each system has a treble and bass staff. The first system is marked 'f staccato'. The second and third systems continue the piece with various fingerings and articulations.

Allegro vivace $\text{♩} = 84$

JOSEF NOWAKOWSKI

64

p

Exercise 64 by Josef Nowakowski, Allegro vivace, *p*. The score consists of two systems of piano music. Each system has a treble and bass staff. The first system is marked 'p'. The second system continues the piece with various fingerings and articulations.

decresc. *rallentando* *a tempo* **ff**

Ad. *

65 **Molto Allegro** ♩ = 88 **CZERNY**

p

mf *poco cresc.*

Allegro non troppo

RICH. KLEINMICHEL

66

p *grazioso*

mf

p

Lento con espressione $\text{♩} = 72$

CH. MAYER

67

p *(rinf.)*

cresc. *f* *sf*

And. *And.* *And.* *And.* *And.* *And.*

p *f* (rinf.)

Ped. Ped. Ped. Ped.

f cresc. *f*

Ped. Ped. Ped. Ped. *

Molto Allegro ♩ = 132

Adapted from CZERNY

68

f *p.*

Ped. Ped. Ped. Ped.

f *p.*

Ped. Ped. Ped. Ped.

f *p.*

Ped. Ped. Ped. Ped.

f *p.*

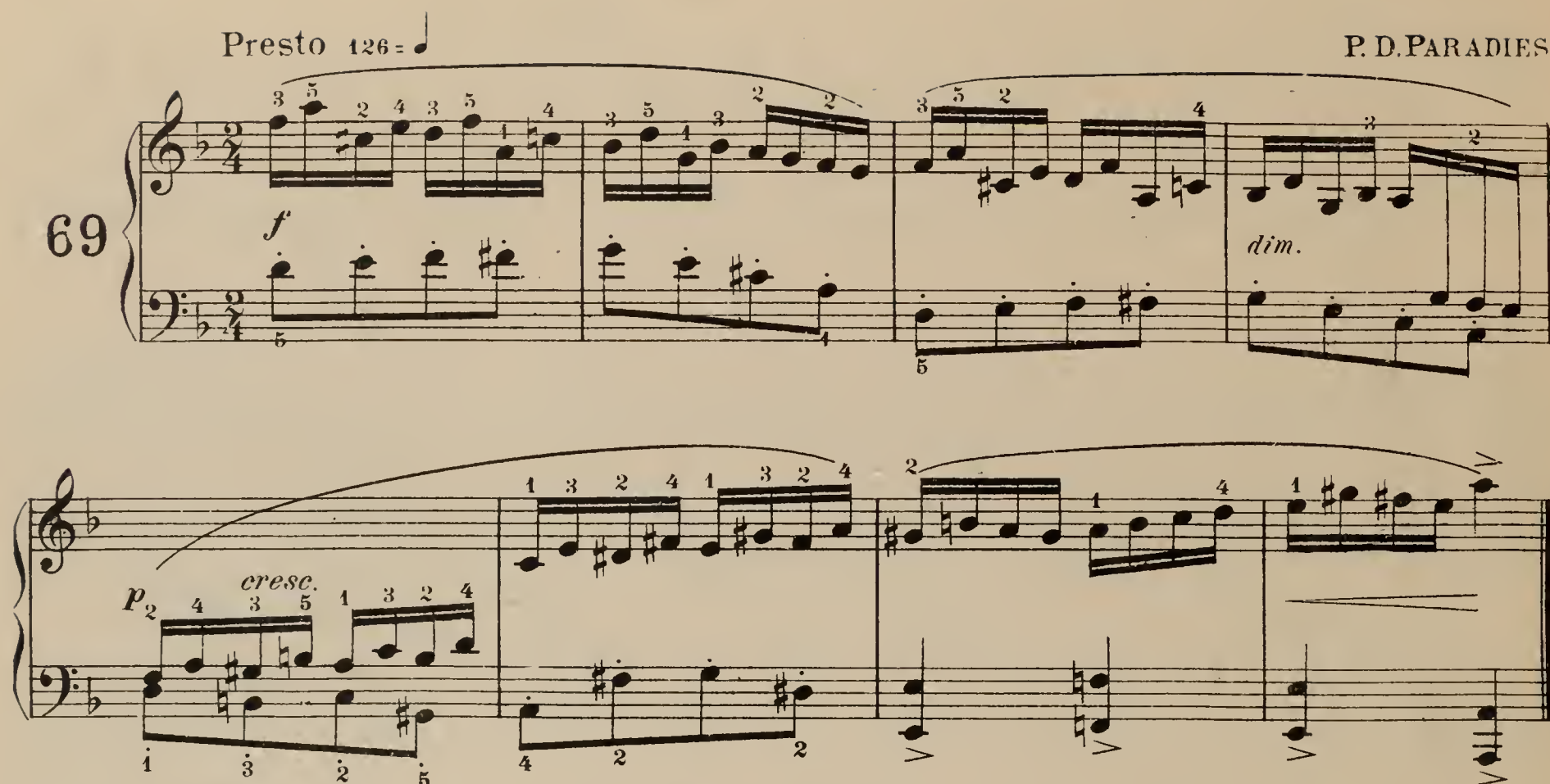

Ped. Ped. Ped. Ped.

+) Practise also with both hands in unison.

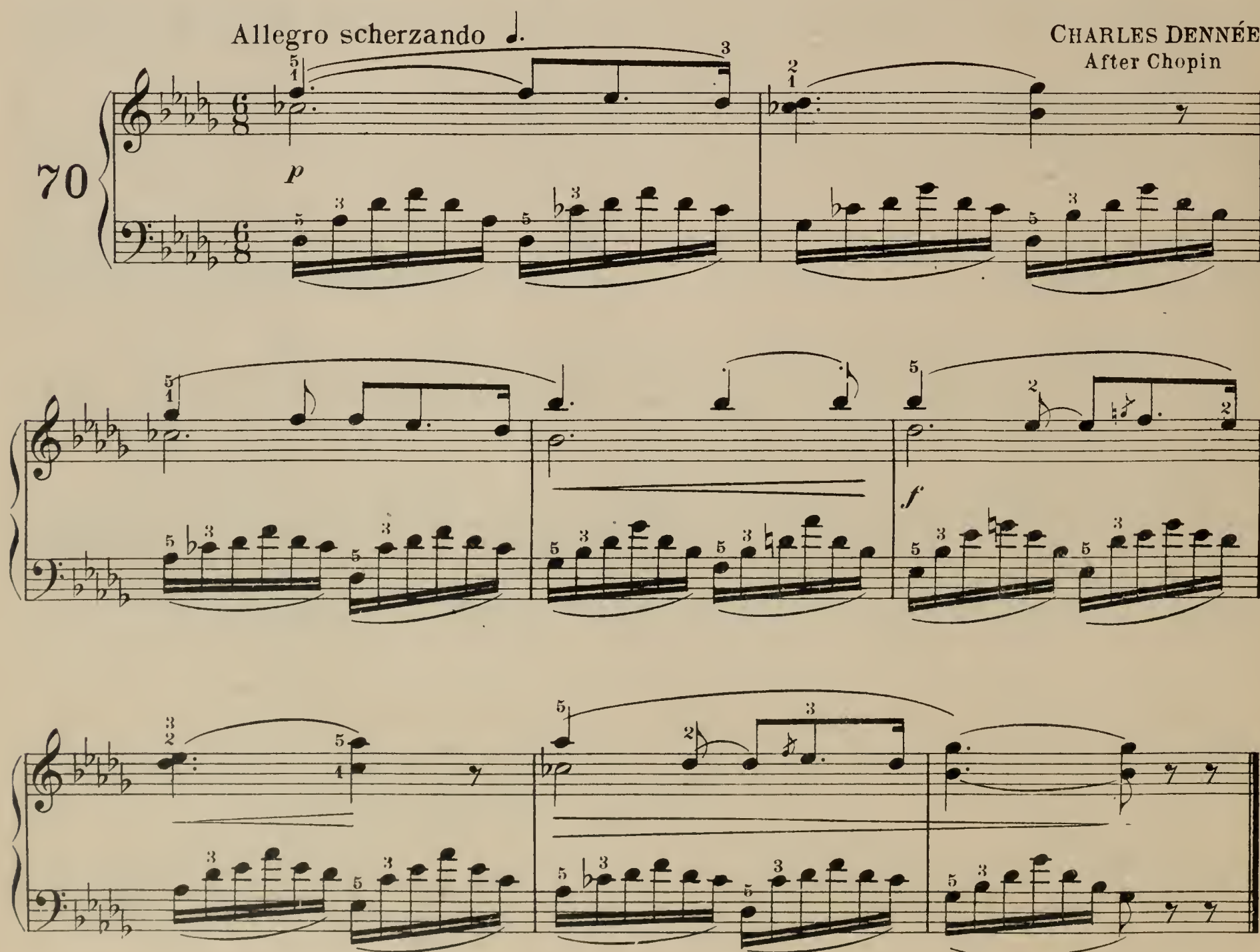
Presto 126 = 

P. D. PARADIES

69

Allegro scherzando CHARLES DENNÉE
After Chopin

70



Allegro con fuoco

CZERNY

71

ff

Allegro non tanto M.M. ♩ = 126

C. KREBS

72

mf

Prestissimo $\text{♩} = 76$

CRAMER

73

73

mf

cresc.

dim.

mf

cresc.

dim.

CHARLES DENNÉE

74

Allegro

74

p

Allegro

p *poco a poco* *cre - scen - do*

f

CHARLES DENNÉE

Allegro comodo

75 *+) f*

Practise both legato and staccato with various degrees of force and shading.

⁺) If size of hand permits, much benefit will be derived from holding the thumb keys as long as possible.

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